Fig. 25. — 1: Stone hammer (kxaxmaña) (length: 27 cm.); 2: end of the boathook which the Uru use to propel their cane rafts (t'okena); 3: bolas (skuni); 4: tunic of white wool which the Uro wear over their modern clothes for certain occasions (ira) (length: 1.05 m. width: 0.62 m

/86 cont./

1. Parodi, p. 4.

excellent quality. They pull them up with their roots, then put them in a pile, cutting off the two ends, and let them soak in water. Then they crush them on a slab with hammer blows. The latter is made of a stone put in a leather sheath to which a wooden handle is attached (Fig. 25. 1 /see p. 15/). There is no doubt that this handle is a recent innovation, and that the primitive hammers of the Uro, like all those of the Aymara of the conquest and of the modern Cipaya, were nothing more than a simple pebble with, at the most, somewhat of a depression to facilitate grasping it. Once the straw is flexible through the washing and hammering, it is rolled on the leg with the flat of the hand, following a process common to America as a whole.

Dress. The dress of the Uro is identical with that of the Aymara, i.e., with very few exceptions, to that of the poor classes in practically all of Latin America: trousers, a shirt, a felt hat, and a poncho. Almost all the Uro, however, still keep the "camiseta," the long woolen shirt which was once the /87/ national costume of the Indians who belonged to the Andean civilizations or who were subject to their influence (Fig. 25. 4 /see p. 15/). They rarely put it on nowadays, and only on my express request did those whom I photographed consent to slip this tunic over their ordinary clothes (Pl. V, A /see p. 25/). They cover their heads with a wool helmet, whose pre-Columbian origin is doubtful. The Uro formerly knitted them with thread made from the down of water birds. The Berlin Museum has a sample of these caps, the technique of which Dr. Th. Kruckeberg was kind enough to study on my behalf. This examination led him to the conclusion that although the idea of spinning bird down is ancient, the knitting stitches are clearly European in origin.

The women are dressed like the Indian women of La Paz: several colored skirts put on one over the other, a dirty blouse barely hidden by a mantle closed over the chest, a felt hat, and

A. Male Tho Indian ground [illegible]

B. [illegible]

C. [illegible] Tho girl.

D. [illegible]

[End Plate V]

Bodleian--GB E-5 (1830-1831) 1830.1838 MS4 Urs MS4

Carnegie-
Chiquito

/143 cont./

them devoutly when the cacique gave them to them. The latter also distributed the small baked clay dishes which had contained the offering of tallow for the illumination of the church to all those who had come.

As if on signal all left the church, the functionaries leading. The two new alcaldes and their wives squatted down in the courtyard before the church, where the Indians came in turn to embrace them or to kiss their hands while bowing low.

The Corregidor, who took office the same day, placed himself at the door of his house behind a table on which he had placed the Bolivian civil code of 1831 beside a bouquet of palms, two silver drinking cups, and a bottle of eau-de-vie. One after the other all the members of the tribe without differentiation by sex came to do homage to him.

They began by bringing the hand to the mouth, then, bending their knees, lightly touching either the back of the edge of the table with a timid gesture. Still keeping their supplient and frightened mien, they stretched their arms toward the Corregidor and toward his wife as if to throw themselves at their knees. They were offered their alcohol in two twin drinking cups. /144/ The Corregidor returned the politeness and never ceased to reach into the pouch of coca which was offered him without having his accepted in exchange.

An old woman who came late and could not find the Corregidor went to pay her respects to the stick of authority which the latter had left in his hut.

Meanwhile the Indians were joyfully dancing, led by the outgoing alcalde who was bizarrely accoutred for the occasion. He had inserted a white and black sling around his body, from which long skeins of little strings which covered him to the knees. He had stuck flowers in his hat and tied on two large iris leaves, held at a high pitch by some passing Ayoreos, at the level of his forehead, brandishing his white banner, he led the troop of musicians and

Stanford--97 S-S (1930-1931) 1935.1936 SP24 Uru SP24

Caranga: —
CA jaya

/769 cont./

which he added olive leaf and parrot plumules. The women, for their part, attached garlands of bread rings and pieces of cheese and fruit to the festive slings, while keeping watch over the vegetables and grain which they were boiling for the next day's feast. To encourage his helpers the alferez was generously giving an installment of the /???/ festival to come, and, libation after libation, the alferez, Officiant, and friends finally became drunk out of their minds.

During the night I was awakened by strange melodies which sometimes seemed very close to my hut, and sometimes vanished in the silence of the desert. Intrigued by these confused noises, I went outside and saw five or six young girls holding each other by the hand; led by a guitarist they were going through the village at racing speed, circling each hut. In spite of the rain, the cold, and the darkness of the night, they did not pause an instant to catch their breath; ever sadder, ever more monotonous melodies (transcribed below) were followed by intervals of silence and then taken up again a little later in the midst of pants of fatigue. In the huts and in the church, the Indians were offering up their libations, disfigured by their ponchos and heavy coverings. Silent and unmoving, illuminated by the dim lamps of their huts, they had the fantastic aspect of ghosts.

2:Métraux--109 E-5 (1930-1931) 1935, 1936 SF24 Uru SF24
Carangas—
Chipaya

/378 cont./

297
529

Fig. 36. — A. Čipaya Indian in festival clothes. Notice the crown of flamingo eggs on the head. B. Čipaya Indian equipped to participate in the Carnival dances. On his back a wild duck secured by means of a festive sling and the straw bola perdida.

[825]
[824]
[982]

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529 292 301 As I said above religious or magical rites have only an insignificant place in this festival: the important survivals of paganism are displayed in the trappings of the participants (Pl. XIV, D /see p. 135/). The majority had put on around their bodies festive slings, whose fringes fashioned a motley costume for them. Some had encircled their heads with a kind of artificial hair made from horse hair (Pl. XVI, C /see p. 137/) or with crowns of flamingo feathers. The most original headdresses which I noticed were a few crowns made of flamingo eggs threaded together (Fig. 36, A /see p. 109/). A large part of the young people had water birds on their [273] backs, attached by the straw bola which had killed them (Fig. 36, B). The alferez's and alferezas had loaded on their backs the [554] sheaves of straw behind which they had presided at the festivals of the various mal'ku and samiri. The latter were decorated with garlands of fruit, cheeses, and bread. Those who had not had the honor of being alferez were no less decorated with ornaments symbolizing prosperity and abundance.

529 533

Tunes of the Carnival Dances

Carangas—
Čipaya

Plate XIV

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A. — Festival of the Comadres (February 2). Dance around a banner.

B. — Festival of the mal'ku: Indian beating a drum near the effigy of a demon (mal'ku).

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*796
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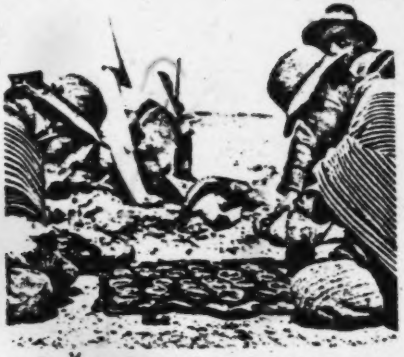

C. — Čipaya Indian in prayer before the cupules containing magical substances.

D. — Čipaya Indian in his festival attire (wig, festive slings, etc.).